FLORENCE LA BADIE

Star of the Thanhouser film plays.

MUSIC

Farrar in "Butterfly"

Butterfly" at the Metropolitan Opera

House last night was the work of Geral-

any of the other singers who took part

in the performance, because it is the opera of one singer; that singer and the

orchestra make it flourish or faiter for-

ly better. Riccardo Tegani barely fell

and, unfortunately, insufficient in voice

let the opera was great and good be

cause of Miss Farrar and Mr. Toscanini.

More, it seems, than any other conductor of the moment, Mr. Toscanini has under-

It is not that Puccini has written lovelier

great where Verdi is only popular. Com-

indicates infallibly what the true differ-

ence is; that Puccini has taken the melo-dic line of Verdi-that it is the same line

can be seen from "Rigoletto" and "Otello"

The line is still sinuous, the contours still soft; when the contours grow sharper

and the line more supple, we have such arias as Martha's, in Moussorgsky's "Chovantchina." Yet Puccial's melodies

are neither weak nor flabby, and Mr.

Toscanini is the fortunate and intelligent conductor who knows this and can bring

them forth full of nervous energy, so that at the close of "Un bel di" it is the or-chestra which holds the emotion and de-

livers it, even more than the voice. So through the evening Mr. Toscanini con-

ducted, commingling sense and feeling

into a perfection which Puccini has sel-dom attained.

And Miss Farrar, for her part, had a

glory which is rich and rare. She was not in wonderful voice. One has seldom

heard her so unhappily as in her first

notes as she came on the scene. Even her great arias were a trifle uncertain,

her upper voice a little sharp, her golden clarity not quite so golden. She was, on the strength of this performance, none the

less a great singer. Her endowment of a voice with infinite capacities she has

perfected to the utmost; her imagination she has never neglected, because, unfor-tunately, imagination is not demanded of

opera singers. There is at this time a controversy in New York concerning the relative demands of singing and acting among opera singers. Miss Farrar stands beyond all controversy, because she sings and she acts.

There are a thousand touches in her Clo-Clo-San which come from and inevi-tably come to the heart; but there is not

one touch of cheapness or vulgarity. So that, in the end, she remains a feriorn and pathetic figure of reality; so that she

can sing her songs of longing and faith to make us feel that not alone for Butter-fly is there a fair day when the harbor

shall be gay with ships; so that all which is sentimental and tawdry becomes in-expressibly precious and dear. This is the

triumph of her singing, that when it is ended and the last echoes are silent, some-thing still remains to waken new emo-

tions and to stir old memories. In her, at least, the operatic tradition justifies itself.

PHOTOPLAYS

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MOTION PICTURES OF THE

EUROPEAN WAR

Coming HALL THE CHRISTIAN

that he could suffuse it with feeling.

and has sustained and lenghtened it so

r. Last night it flourished wonderful-Giovanni Martinelli, heard for the

News Notes

operetta in America, Mr. Novellis, will

Marie Dressler has emerged from hid-

ing to exhibit her corpulent and infec-tious humors to New York in a very com-monplace farce called "A Mix Up." The

plece rejoices in so old a plot as the in-troduction of a buriesque queen as the

wife of a properly married young man, who fears the inquiries of religious rela-

At least one American actor is earning his salary this winter. At or about \$:30

Forrest Winant appears at the Eltinge,

in New York, as one of the persons in the first act of "The Song of Songs." Thence

he filts at or about 9 to appear as a very

different person in the second act of "Kick In," just across the street.

Lou Tellegen, the French actor, now trying his hand at English, has appeared

in an historic chateau near Nantes for the

WHAT'S DOING TONIGHT

Reception to retiring Justice D. Newlin Fell,

Bellavue-Stratford,
Fortieth and Market Streets Business Men,
7 Bouth 40th street. Free.
County Medical Society, College of Physicians, 22d and Ludlow streets.
Democratic Club meeting. Free,
Choral Society, Academy of Music: 8 o'clock,
American Association for the Advancement of
Belence, Houston Hall: 8 o'clock, Free.
Baxter's Fire Zouaves, Independence Hall; 8
y'clock.

MARY GARDEN ON THE BENCH

NEW YORK, Dec. 30 .- How far the

interest of Mary Garden is occupied by

her Red Cross work in Europe was evi-

She spent most of the morning sitting

beside Magistrate Corrigan in the Tombs

Court, listening to testimony and sen-

tences. Then she made an inspection of the prison, spending considerable time in the women's department.

Miss Garden will return to Europe to resume her hospital work soon after New Year's.

FAIRY PLAY READ BY AUTHOR

denced here yesterday.

Sits With Judge in New York Police Court.

THEATRICAL

BAEDEKER

Saving the Little Theatre

Disaster again faces the Little Theatre. What promised to be a season full of real achievement threatens to come to a sorry end in midtide. It is the old money prob-lem, how to get big enough audiences, or, failing that, how to find money to keep things affort until theatre-goers wake up

to their opportunity.

It is not a mere opportunity to support something "cultural," or "educational," or "alighbrow." It is nothing more nor less than an opportunity to see good, in-teresting plays. They are plays which our touring system doesn't bring to Philadelphia. They run all the way from a classic burlesque like "The Critic" to a big modern play like "Hindle Wakes." The repertory amounced for this season, and already half accomplished, is a notable one, full of good things that only a resident stock company can give us.

But no matter how, excellent a venture

But no matter how excellent a venture any local theatre may be, in acting and in plays alike, it is not going to win a profitable clientele in a single year, or even in two. The Frish Flayers took ten to make their fame and fortune in Dublin, and the waiting was justified by the creation of a national school of the drams. The public must have time to the first out that good entergalment is wait-

and out that good entertainment is waiting for them.

To, save the Little Theatre from going to smash just when it promises most, the Drama League is attempting to push the Drama League is attempting to push the ticket sales through its memberahip. Well and good. More theatre-goers may thus learn, involuntarily, of the entertainment to be found at the Little Theatre and may continue as regular patrons of the house. But what a venture like Mrs. Jay's needs is money—an endowment fund to draw on through months of waiting. Supporting one of these attempts—there are half a dozen spread over America—to bring better drama home to the cities, is as fine a social service as endowing opera or giving ilservice as endowing opera or giving li-braries. The man who will put Phila-delphia's Little Theatre on its financial legs will hold future theatre-goers deep in his debt.

"The Girl of Girls" at the Forrest

"The Girl of Girls" at the Forrest
After all, the Broad is not to have the novelty of a one-week dip into musical comedy. "The Girl of Girls," announced to follow Miss Burke on January II, will switch over to the Ferrest to fil in the shortened engagement of "Ben-Hur," while "Jerry" goes on at the Broad.
According to the management, "The Girl of Girls is a dramatization of the trials of a musical comedy librettist. There is plenty of room for tragedy, comedy and satire in such a subject, even if the present librettist, Edward Paulton, prefers to stick to sentiment. He records the production in Paris of a musical play written by a young gentleman who signs his famous lincle's name to the "book" encounters many difficulties over a prima downs and femily sees the girl of his heart step in to save the opening night and carry his work to triumph.

The score—for there are other things in musical comedies besides libratics—is by Oreste Vessalia, director of band concerts on the Steel Pier at Atlantic City. Skil-ful Miss Natalle, Alt sings the principal woman's part, while the best conductor of

CONCERT IN THE ACADEMY BENEFITS RED CROSS WORK

Miss Florence Hinkle and Wesleyan College Boys Win Favor,

Varied selections by an enthusiastic troupe of college boys, members of the Glee and Mandolin Clubs of the Weslegan College, Middletown, Conn., and German and English songs by Miss Piorence Ifinkia, soprano, pleased a large audience at the benefit concert of the Red Cross division of the Emergency Ald Cumusittee at the Academy of Music last

liften Hinkle, who was in hield voice; showing in several the fineman of her inper register. In the long suntaining of notes she displayed her marvelous breathing of notes she displayed her marvelous breathing powers. She responded several times with encores to liberal applause. Usy college songs by the Wesleyan Gisc Club won greatest favor. The auditable called again and again for more limity eslections from a quintst of the these Club.

A fairy play, "The Real Hans Christian Andersen." by Mrs. Alfalia Sandby, was road by the author at a benefit entertainment in Witherspoon Half today. The proceeds will go to the Music Settlement School of Philadelphia. The music accompanying the play, written by Herman Sandby, was rendered by Mary Miller Monat, and scenes from Andersen's life were thrown upon the screen. s Mandelin Club, augmented by ser-violing, a "cello and a flute, also was rediated. The program slosed with an order schooling, by the combined give

brogram, and Revers bafure Private Lessons Cita Sarrie, Shershall Brogram, and Revers bafure Private Lessons Cita Sarries, Shershall Brog. Mr. S. Cattrally Brog. Mr. S. Cattrally Brog. Mr. S. Cattrally Brog.

SCHOOLS AND COLLEGES PHILADELPHIA.

PHOTO PLAYS

The desire for system in educational pictures is emphasized by many a communication. One of the pioneers in the movement for the use of educational pictures in the schools has been the high school of Pasadens, in California, C. H. Carson, the chairman of the Motion Picture Committee of Southern California high schools, writes that a plan has been worked out "for correlating the pictures with ordinary class work, reviewing each week the main points covered in that week's study of the texts." Another evidence of the practical value of Mr. Carson's work will be found in the statement that "there has been formed an as-sociation of 15 or 30 schools of Southern California together with a number of churches and Y. M. C. A. with the hope of eventually forming a regular educational circuit.

"In addition to this the State Board of Education has taken great interest in the matter and will probably do something very shortly to supply pictures for schools in this section." Here is an example for all teachers who

see the value of the film as an aid to education. It is only too true that at this time no complete regular course of kinematographic instruction is available, but it is equally true that a good deal can be done with the materials on hand can be done with the materials on hair if the teachers will go to the trouble of painstaking inquiries and of sorting and THE RISKS OF THE MOVIES.

Walking the plank is pirate stuff, and it is not being done nowadays. But scuttling more or less light across a plank 60 feet from the ground is nothing—to movie folk. They do it with a careless abandon that is born of desire to make ground that have about their coles along. good, that being about their sole aim. In "The Reader of Minds," a recent re-lease, the plot called for the heroine and the hero to recover certain military plans that had been stolen from the hero by a wonderful mind-reading trick and whose theft had caused his dismissal from the army. The heroine located the plans in the garret of an eld house. When the hero went there to get them he was caught and tled up in the garret. Did that stop the heroine? Not when Muriel Ostriche played the part. She Muriel Ostriche played the part. She enlisted the aid of the family next door. Then she put out a plank from their attic window to the ledge of the garret window, 15 feet way, and clambered over it. She broke into the garret, freed the hero and then led him to safety and re-instatement via the dangerous route she had taken aross the plank.

had taken aross the plank.

If any one thinks this wasn't taking a chance—a plank one foot wide across a chasm 15 feet wide and 60 feet deep, with the plank ends unsecured on the window the plank ends unsecured on the window ledges—he or she who doubts is welcome

PERSONALITIES.

Walter Belasco, character man at Inceville, has invested in a couple of lots at San Francisco. For many years he has yearned to own a part of a certain section in the Bay City, and his wish recently was gratified. He jumped at the chance, and now he is telling everybody at the studios about "my property." Frank Dayton, of the Essanay Com-

pany, unintentionally put one over on a Chicago detective. The detective, who has a great memory for faces, tapped Dayton on the shoulder as he was walking down the street. "Your face is too familiar to be walk-

ing around loose; better come with me.' he said Dayton was puzzled for a moment. Then he laughed and pointed to the posters on

nearby photo-play house.
"Maybe that's where you saw me," said Dayton. The detective looked, and there was Dayton's picture in the photo-play in which he appeared as a convict.

The detective grinned sheepishly and admitted that he had seen the play the night before, and while the picture stuck in Wilkes-Barre in a new play called "Secret Strings." Kate Jordan has edapted the play from her short story of the same mame. The scenes are laid in a thieves den in Paris for the first act and in his mind he did not associate the face with the play at once.

Betty Nansen, conceded to be, since Bernhardt's retirement, the greatest exponent of tragic and heavy character roles on the stage, is in America to pose for a series of William Fox's productions. Miss Nansen is leading woman of the Theatre Royal, of Copenhagen, Den-mark's endowed and Government-managed playhouse, a temple of the drama which is to northern Europe what the classic Theatre Francaise is to France; has been decorated by the King of Den-mark personally with the coveted Order of Literature and Art. She is the only woman ever to be so signally honored. Wallace Beery, the "Sweedle" of Es-ADELPHI "Susi," with Jose Collins and Tom McNaughton and an excellent cast. A musical comedy of Viennese origin. More tuneful than clever, but well acted and

sanay's photoplay comedy company, made a lightning jump into the leading musical conecty of vienness origin. More tuneful than clever, but well acted and pleasing acted and pleasing the state of the conedy by Catherine Chisholm Cushing. Mass Burke captures a husband in 8 costumes. Amusing Silb KEITH'S—"The Lonesome Lassies," Nellie V. Nichol and a diversified bill of the usual quality 2:00, 8:00 GARRICK—"Potash and Perlmutter." Montague Glass' popular stories of the clothing trade made over into the season's most heartily amusing comedy 8:15 LITTLE THEATRE—"The Critic," Sheridan's actire on things theatrical in his day and ours. A very amusing performance of this tragedy within a comedy 8:30 LYRIC—"The Peasant Giri," with Emma Trentint and Gifton Crawford: A Continental operatta recording the capture of a "milk-fed tener" and "chicken hawk." by Miss Trentint. The music is excellent and Mr. Crawford most amusing 8:15 WALNUT—"The Heart of Paddy Whack," with Chauncey Olcott. An Irish play of sentiment and song 8:00 part in a dramatic production on the speaking stage last week. In just one hour and 15 minutes after he had been asked to play the leading role in "The Trail of the Lonesome Pine" at the Im-perial Theatre, Chicago, he had familiar-ized himself with the 78 pages of the manuscript covering his part, to go

through with the play.

At one o'clock Beery received a telephone message from his brother, Noah Recry, who is in the company, telling him that the leading man. Wells Knibloe, had had a paralytic stroke and asking him to play the character of Jack Hale.

Beery mastered his first part and rushed on the stage for the matines at 2:15. After that it was one mad rush from the stage to the wings for another glimpse of the manuscript every time he was out of the scene for a moment. While in the dressing room the stage manager drilled him in the words while he was making up. Beery sat up all the next night to master his part and played the leading role all week.

Newman Coming

Wars may come and wars may go, but travel lecturers go on forever. And they even seem to profit by a renewed interest in the foreign lands that are being ripped to pieces by shot and shell. At least, so to pieces by shot and shell. At least, so Mr. Newman finds things. As usual, he will give two courses of lectures here this winter, with five talks in each course. One comes Friday evenings, the other Saturday afternoons. January 15 and 18 he will talk at the Academy of Music on "France and the War"; January 22 and 23 on "Berlin"; January 29 and 30 on "War Capitals"; on February 15 and 6 on "The Holy Land," and February 12 and 13 on "Egypt." As usual, there will be colored views and moving pictures to illustrate.



Children Beam as They Help Katy Watch Over the Fortunes of Dolls in "Bibi."

With beaming faces and laughing

hearts more than a score of children from the Southwark Neighborhood House danced and laughed with Katy, the toyman's daughter, through her three-act dream, in which she watched over the fortunes of Bibl, the French doll and her fellow dollmates, at The Little Theatre yesterday afternoon. For the children of the settlement it was as glorious and rich a dream as for the characters written by Charles Barnard in "Bibl," deli

cately called a Christmas Toy Comedy."

Just as Sylvia, the retired fairy came into the life of Katy, and through her brought happiness and a brief respite from the hum-drum monotony of shut-in life to the dolls as well, so did some kind, retired fairy bring the magic smell-ing salts to the inmates of the Ellsworth street house and enable them to live happy dream-short, but all the more sweet. Their dream continues into to morrow, when after the matinee per formance-no, enactment-they return from the land of blissful imagination to the hard, prosaic realities of Philadel

Assisted by Helen McNulty, Louisa Segal, Dorothy Margulus, Ella Choen and Almost everything that was good and Ruth Greenberg, these young actors, none older than 15 years, and many as young as 10, delighted their sudience as great in the performance of "Madama well as themselves in a skilful and un-usually buoyant performance of the toy-comedy. Each toy as it came to life dine Farrar and of Arturo Toscanini. So much can be said without prejudice to during Katy's dream added its share to the happiness of the afternoon, made more enjoyable by the whole-hearted abandon with which the children entered into the spirit of play. The sudden breathing spell of happiness and life given to the doll-characters was as real and poignant to the little creatures of the street themselves, as to the shut-ins second time this season in a Puccini opera, sang as well as in "Tosca," hardof the mediaeval toy-shop,

ahort of being a fine Sharpless; Rita For-nia as Suzuki was excessive in gesture Katy is visited by Sylvia, the old fairy, who has "retired from business" because the children believe in her no longer, and The other singers were such as come and successfully fill unimportant parts. who, "when in practice used to do all sorts of things." She leaves with the toyman's daughter a bottle of magic smelling-salts, with which the girl unconsciously awakens the dolls. Soon all the animals are free and a short spell of terror reigns in the hitherto peaceful shop. However, Katy calls on Sylvia to stood the change which Puccini has wrought in the character of Italian music. come to the rescue, and the retired fairy sends the Sandman, who awakens the girl from her dream. parison of the "Ah, che la morte" with almost any of the famous aries of Puccini

It would be manifestly unfair and as impossible to say that any one player did better than the others. Nor was the prominence of the part any indication of worth. All did splendidly and contributed equal shares to an afternoon of unusual pleasure. The children showed what they can do when given the chance.

Mrs. Mable F. Scheiner directed the play. She was assisted by Miss Marie L. Jackson, who taught the dances, and Miss Margaret Musgrove Smick, accom-panist. The dancing and singing of the little actors were especially enjoyable. Al-though the size of the audience was kept down by the inclement weather, most of the seats already had been sold, and indications are for a large attendance at the last performance, tomorrow afternoon at 2:30 o'clock. The proceeds are for the benefit of the Southwark Neighborhood House.

A GREAT MYSTIC STORY BY HAROLD MAGGRATH

SYNOPHIS. Eudora to left an orphan of an early age. Her father to killed in a gold mine he has discovered. Half on hour after learning of the death of her husband Eudora's mother—a tight-rope walker with a circus—to seized with vertigo, falls and

te killed.
Endora and the fortune from the mine, which later groves to be worth \$20,000,000, are left to the guardianship of Frank Keene, a circus man and the brother of Endora's mather. Endora, giving pramise of great beauty, reaches the age of 18. The uncle, who has set himself up as a Hindu mystic and is known as Hassam All, decides in his greed that Eudora must die before she comes into possession of her great fortune, so that it may be left to him, the nest of kin, and he prevails upon the pirl to leave her money in his hands three years longer and to say nothing to any one about the fortune. Hascam All sees an obstacle to his scheme in the person of John Storm, a young lawyer, for thom Zudora has taken a fancy, and he commands the girl to put the man out of her mind. Storm comes to cak Hassam
All for the hand of his niccs. At Arst the
crystal poses will not listen to the proposal, but Eudora insists that if she cannot marry Storm, she will marry no one.
"Well, well," said Hassam Ali, "If you take such a stand I'll compromise. Solve my next twenty cases and you can marry him; fall in a single case and you must

nce him." Eudors, using the knowledge pained from years of association with her uncle, the first of which being a case in which John Storm is saved from being convicted of a murder instigated by Hassam Ali

himself.

To trap Eudora, Hassam sends for two men who have an invention of a deadly nature, designed for use is war time. At his instigation they say they have lost a remarkable gens, which disappeared from a little Florestine casket. Zudora is given the task of Inding it.

Eudora goes to the home of the two men, on the outskirts of a village, and asks for a description of the gem. They give her a photograph of it.

THE CASE OF THE PERPETUAL GLARE. THE producing of this photograph

quieted any doubts Zudora might have had Collectors were generally slipshed always wants a photograph of each of his treasures, partly to identify it and partly to exhibit in testimony of his pos-"There is always fire in the stone," said

one of the old men. "In a room that to you may look dark there will be a speck of light; this stone would always catch it and you could see it flash. Oh, it was very interesting stone."
"Very interesting," repeated the brother.

"I think," said Zudora, "that I will return to the city. A jewel like this will be found in some pawnshop. No one would dare go to a jeweler of repute. There would be too many questions."

"You see, we have said nothing to the police because we do not want any newspaper notoriety. We have other trinkets," with a singular smile. "I may take this photograph along?"

"Certainly. We have duplicates."

Zudora left the old house, and the two
old men watched her until she disappeared around a turn in the road. Then they laughed quietly and went back into the

Zudora began to go over the brief facts. There was no lead anywhere as yet. The metropolitan pawnshops were the only things she could think of. All the while she was thinking she was aimlessly picking late flowers. By and by she took out the photograph and eyed it curiously. Suddenly her hand became warm. To

her litter dumbfoundment the photograph burst into flames. She dropped it in ter-ror and stood as if paralysed while she watched the cardboard shrivel into dull brown sales. How, in the world had this

When she reached home that night all asked Hassam All a good many questions about these two brothers; each and every one of his snewers left nothing to be

desired. "But in heaven's name how could this thing blaze up like that when there wasn's a match within a mile?"

I'm in the dark as much as you are Give up the case if you want to. I should not urge you to try your hand at some-thing that fills you with terror. You are

shaking now as you talk."
"But it's not fear, uncle; it's the utter incredibility of the thing!" "On my word, I've no solution to offer, except that the heat of your hand might have acted upon some chemical in the

cardboard. "That's absurd! But I'm going to stick That's absurd' But I'm going to stock to it. But for the little blister on my paim I could easily believe that I had been dreaming."

She retired to her boudoir, and Hassam

All went forth into the night (Continued Tomorrow.)

THE KID'S CHRONICLE

WAS laying awn the setting room floar reeding a book last nite and pop calm

I reeding a book last rite and pop caim, in, saying, Ah, thare, are you digesting food for thawt and taking the convolce-shins of the brane out for exercise.

No sir, Im reeding a book, I sed. Then you are also doing wat I jest remarked, sed pop, for developing the mind and ixpanding the soul give me a book evvry time, reeding is the mothir of wisdom and the farthir of a high forehead, and I am glad to kum ackross you evvry wunts in a wile with yure noze in a wunts in a wile with yure noze in a book, even if chares are the places for reeding and not the floar. I can undirstand it bettir awn the floar,

I sed. Well, aftir awl, as they say, theres nuthing like getting down to erth in the sertch for truth, sed pop, and you coodent get mutch neerer erth than the floar un-less you wunt to take a candle and go down in the celler and reed.

No sir, this is awl rite, I sed.
And wat musty tome are you percosing.

sed pop.
Sir, I sed.
What are you reeding, sed pop.
Its a book I found upstares awn the
top shelf of yure bookcase, I sed.
You climb to the top shelf to get them
and get down awn the floar to reed them. sed pop, my boy, I am proud of you, you have awl the eer marks of a fillosofer, as Plato sed, reed, lern and be thawtfill, for tomorro you may haff to go to werk, but you havent told me yet the naim of yure book. I dont no weathir I can pernounts it, I

For the luv of Noah Webster, do you reed things you cant even pernounts, sed pop, well, we cant do moar than try in this imperfeckt werld, wat duz it sownd

Its shoart stories, I sed, its called Tales by Guy de Maupussant.

Wat, help, merder, police, Anthony Komstock, sed pop. And he ran and grabbed the book away frum me, saying. Leev it to you of awi my books to feest yure yung mind awn this wun. And he went and hid it sumwares and caim back with anuthir wun and handid it to me, beeing. The Lives of the Saints, saying.

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